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FINE TAPESTRIES
CLOCKS AND WORKS OF ART**

AND

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1960

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CATALOGUE
OF
MEDIEVAL WORKS OF ART

COMPRISING
AN ENGLISH ALABASTER TABLE OF ST. CATHERINE
AND

THE ANGLO-SAXON PERSHORE CENSER OR THURIBLE OF GODRIC
The Property of the late Miss L. E. Lucas
WOOD CARVINGS AND SCULPTURE

INCLUDING
AN INSCRIBED MANNERIST BOXWOOD FIGURE SIGNED BANDINELLI
FINE RENAISSANCE BRONZES

INCLUDING
AN ATTRACTIVE NORTH ITALIAN BRONZE HORSE, C. 1500
A BRONZE FIGURE OF PEACE BY TIZIANO ASPETTI
The Property of Paul Magriel, Esq.,

AND
BRONZE MORTARS, HAND BELLS, ANDIRONS AND FIGURES
The Property of Dr. S. Weiler

ORIENTAL RUGS AND CARPETS
FINE TAPESTRIES

INCLUDING
A SET OF FOUR TAPESTRIES BY F. GLAIZE
The Property of Madame la Vicomtesse de Mauduit
FINE FRENCH CLOCKS

INCLUDING
The Property of the Rt. Hon the Earl of D'Essex
FRENCH ORMOLU AND WORKS OF ART
IMPORTANT FRENCH FURNITURE

INCLUDING
AN EMPIRE CABINET BY JACOB-DESMALTER
A LOUIS XV PETITE COMMODOE SIGNED C. WOLFF
A PAIR OF LOUIS XVI BOULLE VITRINES SIGNED E. LEVASSEUR
A SMALL LOUIS XVI CABINET IN THE MANNER OF J. H. RIESENER
A SMALL LOUIS XVI MARQUETRY SECRETAIRE A ABATTANT BY P. ROUSSEL
A SMALL MARQUETRY WRITING TABLE BY B.V.R.B.
The Property of Lady d'Eranger
The Property of the late Ernest Duboué, Esq.,
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AND
The Property of George J. Gould, of New York City

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CATALOGUE
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IMPORTANT FRENCH FURNITURE

DAY OF SALE:
Friday, June 17th, 1960
AT ELEVEN O'CLOCK PRECISELY

SCULPTURE AND WOOD CARVINGS

The Property of a Gentleman

1 A Pair of carved wood Figures of Christ, Salvator Mundi, and an Evangelist, the Christ holding a globe in his right hand, the Evangelist a book in his left, both are bearded and wear polychromed robes, 13½ in., mounted on circular bases, *German, 16th century* (2)

2 A carved wooden Panel of a Pope Saint standing holding his church in his right hand, wearing his robes and papal tiara behind which his halo is visible, in his right hand he holds a crozier, he stands in a niche with scalloped arch at the top, 29 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in., 16th century, *perhaps Spanish*

3 A Spanish polychromed Group of the Pietà, the Virgin Mary seated gazing downwards with a wistful expression at the dead Christ who lies on her lap, she wears a gilt veil over her dress which is painted with a brocade pattern on a gilt ground, 18 $\frac{1}{2}$ in., *Spanish, circa 1600*

4 A PAIR OF FLEMISH OAK FIGURES of St. Peter and St. Mary Magdalene, the bearded St. Peter with hands folded and holding the keys, St. Mary Magdalene with long flowing hair holds a *momento mori*, 59in., 17th century (2)

5 A Ming wooded figure of an Emperor seated on a red throne, his hands are clasped beneath his deep-sleeved robe, 13in.

6 A FLEMISH OAK CARVING of St. John the Evangelist, standing in billowing robes holding an open book in his left hand, his hair falls over his shoulders in long curls, 60in., 17th century

7 A PAIR OF LARGE OAK STANDING FIGURES of the Virgin Mary and St. John, probably from a crucifixion group, the Virgin with hands held in prayer, St. John wringing his hands in grief, both figures of elongated proportion with elaborately channelled drapery and expressive features, 60in., *Spanish, early 17th century* (2)

8 AN ATTRACTIVE FLEMISH OAK MADONNA AND CHILD of large size, the Virgin standing with her long hair falling in wavy locks over her shoulders, she holds the young Christ in front of her to her right, he holds an apple in his extended right hand, 56in., *circa 1500*

9 LEAD FIGURES. A Pair of lead garden figures of Putti both standing, partly draped, one holding a conch shell in his right hand, the other a flask in his left hand, 34in. and 30in., *18th century* (2)

10 A LEAD GARDEN FOUNTAIN formed as a boy standing on the back of a dolphin and giving a pick-a-back to a further boy who holds a tray on his head, from which the nozzle emerges, another child squats on the rocky base, 44in., *18th century*

11 AN ATTRACTIVE PAIR OF LEAD FOUNTAINS with scallop shell bowls, in the centre of which are grouped two children round a palm from the top of which a nozzle emerges, on each fountain a further naked putto clambers over the rim of the shell, 39in., *18th century* (2)

Various Properties

12 AN IVORY ARM BAND hollowed from a single large tusk and pierced and carved in low relief with an ogre mask flanked by acanthus scrolls, flowers and two dragons, the whole roughly but vigorously carved, 5½ in., 16/17th century, perhaps English

13 AN ATTRACTIVE MARBLE RELIEF OF A PUTTO EXTINGUISHING A TORCH, he stands nude with his short bird-like wings spread behind him, his left hand resting on his hip, with his right he leans against the torch which he presses on the ground, the white marble slab on which the figure is carved is bordered by a moulding which is in places overlapped by the figure, 19 in. by 16½ in., in later gilt frame, North Italian, circa 1500, perhaps by Simon Bianco

** The symbolism of this figure would suggest that it once formed part of a funerary monument.

The resemblance to the work of Simon Bianco was first pointed out by Planiscig in a letter in which he referred also to the work of Nicolo Fiorentino and Andrea Alexi in the Orsini Chapel in the cathedral of Trau, Dalmatia.

For an account of Simon Bianco by Planiscig, see *Belvedere*, 1924, p. 157.

[See ILLUSTRATION]

14 A CARTAPESTA RELIEF after *Desiderio da Settignano* of the Madonna and Child, the Madonna half-length wearing a blue veil and cloak over her red dress and gazing downwards with her head three-quarters profile to sinister at the standing child who fingers her veil, the original gilt frame encased in a later glazed frame, 26 in. by 20 in., mid-15th century

** A number of similar reliefs are known, all apparently based on the marble in the Turin museum. See *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, p. 44 and pl. 35A.







The Property of a Lady

21 A FLEMISH BOXWOOD GROUP OF THE RAPE OF PROSERPINE, the nude Pluto stands with one foot resting on a flaming torch set on a chariot and raises the nude Proserpine to his shoulder, she waves a bouquet of flowers in her right hand above her head, the whole group ingeniously composed and spiritedly carved, 18½in., 17th century

[See ILLUSTRATION]

22 AN IMPORTANT MANNERIST BOXWOOD CARVING OF CLEOPATRA inscribed *opus Baccij Bandinelli Florentini* in a finely cut chancery hand, the queen seated nude on a pedestal holding an asp in either hand, her left hand raised so that the serpent is biting her head which is turned to her left, the Michelangesque features apparently carved with the intention of being seen in the shadow cast by the forearm, her right hand with the second serpent rests on the pedestal, her tapering legs crossed and resting on the mound base, 7¼in., on ebony drum-shaped stand, 16th century

** Baccio Bandinelli (1493-1560), was Cellini's rival in Florence. Bandinelli's interest in the subject of Cleopatra is attested by a print of Cleopatra by Agostino Veneziano after one of Bandinelli's drawings.

The inscription is in a chancery hand apparently influenced by the writing master Giovanbattista Palatino, for whose work see *Signature*, 14, New Series, 1952, p. 3, an article by James Wardrop.

[See ILLUSTRATION FACING PAGE 12]

RENAISSANCE BRONZES

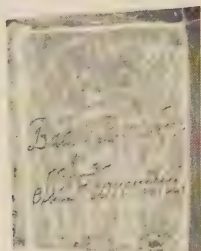
Other Owners

23 A PAIR OF NORTH ITALIAN BRONZE ANDIRONS by *Giuseppe de Levi* of Jupiter and Venus, the god shown nude holding a thunderbolt in his right hand, the goddess also nude, her hair bound in a coif at the back, rests her right foot on a shell, both the figures cast separately and attached to high triangular bases supported by grotesque panther-like animals at each corner, on whose heads rests a further triangular platform moulded with masks and fruit and with cherub caryatids at the angles, the bronze with dark brown natural patina, 23½ in. high, Verona, 17th century (2)

** Compare the figures on the more elaborate pair of bronze andirons signed by this master, now in the Victoria and Albert Museum, illustrated by Planiscig, *Venezianische Bildhauer*, pp. 634 and 635, figs. 706 and 707. Planiscig illustrates two further figures of Jupiter and Venus, *op. cit.*, p. 636, figs. 708 and 709.

24 AN ATTRACTIVE BRONZE ANDIRON FIGURE by *Nicolo Roccatagliata* of Cupid standing nude except for a drapery wound round his waist, the ends of which he holds in his left hand, in his raised right hand he playfully holds a thunderbolt, his bird-like wings stretched behind him, the whole with dark brown natural patina, 17 in., on circular marble base, Venetian, c. 1600

** This figure almost duplicates a finial to an andiron in the Museo Nazionale, Florence, but in reverse, illustrated by Planiscig, *Venezianische Bildhauer*, p. 601, fig. 663.





The Property of a Lady of Title

25 AN ITALIAN MORTAR of bronze with a single ribbed handle, the exterior with a band of *fleur-de-lys* alternating with a classical plant motif, the borders with elaborate mouldings, the bronze with dark brown patina, $3\frac{3}{4}$ in., c. 1500

26 A VENETIAN BRONZE MORTAR decorated round the straight-sided body with a broad band moulded with a trotting horse, a putto astride a horse and a figure divided by classical columns and with the monogram G T B, above groovings and below a band of Renaissance leaf meander under the everted rim, $4\frac{3}{4}$ in.; and a bronze Pestle (broken), $8\frac{1}{2}$ in., c. 1500
(2)

27 A GOOD ITALIAN BRONZE FIGURE OF A HORSE shown advancing with its off fore-foot raised and neck arched, the mane flowing freely except for a knot between the ears, the tail wavy, the whole with dark blackish lacquer over the brown natural patina, $6\frac{1}{2}$ in. high, on later marble stand, North Italian, c. 1500

** Although the stance of the horse strongly recalls the Hellenistic bronze horses on the facade of St. Marks at Venice, the free flowing mane and wavy tail suggest a possible Leonardesque influence.

[See ILLUSTRATION]

The Property of Dr. G. Weiler

28 A bell metal Mortar, the waist with an attractive double band of acanthus foliage and birds, the upper part with a continuous inscription "HENRICUS VESTRINCK AO 1650," 6in., Dutch, 17th century

** Bells were cast by Henricus Vestrinck at Nieuwendam in 1644 and in Oost-Knollendam in 1645.

29 A Dutch bell metal Mortar with dolphin handles, the lower part moulded at the front with a cartouche and two lions' masks, the rim inscribed "IN. ALS. GEBROCH. WETNS. SCHEP. 1580, 4 $\frac{3}{4}$ in., 16th century

30 AN EARLY BRONZE MORTAR with single ropetwist handle from which is suspended an iron ring, the sides with various *stemme* including one surmounted by a cardinal's hat, the lower part of the exterior with vertical wedge-shaped mouldings, the lip of galleried form, 4 $\frac{3}{4}$ in., 15th century, Italian

31 A bronze Hand Bell inscribed in reversed characters P.M.M F ANO 1743 above a band of medallion portraits of saints separated by acanthus scroll, the clapper of iron, 4in., 18th century

32 Another bronze Hand Bell moulded on either side with a cartouche, one bearing the arms of Medici, the other with *fleur-de-lys*, the top with a pierced bracket, 4 $\frac{3}{4}$ in., 17th century, Florentine

33 A Venetian bronze Inkwell of depressed globular shape moulded with cherub heads on a stippled ground, the whole supported on three ichtyocentaur feet, 3in. high, second half of 16th century

34 A bronze oil Lamp in the shape of a grotesque animal with projecting dragon-like head with open mouth for the wick, the body housed in a shell, the legs resembling those of an ostrich, cast in two halves, 6¼in., on marble stand

35 A GILT BRONZE PLAQUE of a negro boy's head moulded in full relief emerging from the oval ground, the curly headed boy with head turned slightly to sinister, his neck encircled by a drapery, 1¾in., on cloth-covered mount, Venetian, 16th century, School of Alessandro Vittoria

36 A BRONZE FIGURE of Hercules, after the antique, the nude hero standing with his club resting on his right shoulder, his lion's skin held in his left arm, the bronze with blackish lacquer and paler brown natural patina, 5¼in., 16th century

37 AN ATTRACTIVE BRONZE HEAD OF A BABY BOY, with bare head and prominent ears, his lips parted, the shoulders bare, the whole cast hollow and with brown natural patina, 3¾in., Paduan, c. 1500

** Fritz Goldschmidt, *Catalogue of Italian Bronzes in Königliche Museen, Berlin*, vol. II, pl. 2, illustrates a similar baby's head.

38 A BRONZE FIGURE OF A PUTTO by Nicolo Roccatagliata, seated holding a cornucopia in his right arm, his left finger raised to his lips to enjoin secrecy, his legs are crossed in front of him, 8½in., c. 1600, Venetian

The Property of Paul Magriel, Esq.

39 A 15TH CENTURY BRONZE MORTAR with a single handle from which hangs a ring, the sides decorated with vertical wedge-shaped ridges, 5½in., *Flemish or German*

** Several early mortars of somewhat similar shape are illustrated in the *Catalogue of the Sammlung Figdor*, vol. V, especially pl. CXLVIII.

40 A VENETIAN BRONZE CANDLESTICK, the baluster stem moulded with *stemme* contained within cartouches and hung with swags, the candlestick nozzle moulded with masks and swags, the whole cast separately from the domed foot and attached by a screw, the foot with bands of egg-and-dart and anthemion motifs, the bronze with dark brown natural patina, 8¾in., on circular wooden stand, 16th century

** From the J. P. Morgan collection.

41 A BRONZE PLAQUE of circular shape, moulded in the centre with Venus crouching and arranging her hair, her left elbow resting on a cushion, 6in. diam., *Franco-Flemish*, 17th century

** Exhibited at Museum of Art, Cornell University.
Exhibited at the J. B. Speed Museum, Louisville, Kentucky.
Exhibited at the Winnipeg Museum.

42 A VENETIAN BRONZE BUST of miniature size, probably once used as a door mount, of a woman with head turned three-quarters to dexter, her hair tied in an elaborate renaissance coiffure, a classical drapery encircling her shoulders, $3\frac{1}{2}$ in., on green marble mount, *second half of 16th century*

Exhibited at the Museum of Art, Cornell University.

Exhibited at the J. B. Speed Museum, Louisville, Kentucky.

Exhibited at the Winnipeg Museum.

43 A PAIR OF BRONZE FIGURES of seated Nymphs, nude from the waist upwards, one gazes over her right shoulder and crosses her arms in front of her breast, the other gazes to her left, both with their hair bound in buns at the back of the head, the bronze with brown natural patina and black and green encrustations, on marble stands, $5\frac{1}{4}$ in., *Florentine, second half of 16th century* (2)

44 A BRONZE BUST OF NERO, the Emperor shown crowned with a laurel wreath, his face partially shaven, a toga encircling his shoulders, the whole finely chiselled and finished with blackish lacquer patina, on bronze socle, 9 in., *Italian, 16th/17th century*

45 A BRONZE FIGURE OF BACCHUS standing nude except for a goat's skin slung over his shoulders, his right hand holds a bunch of grapes and is rested on the crown of his head, his left hand also holds a bunch of grapes for which a small panther at his feet is begging, with dark black patina, 9 in., on green marble base, *Italian, 16th century*

** From the van Schwabach Collection, Berlin.

Another example of this bronze is illustrated by Weihrauch, *Catalogue of Bronzes in the Bayerisches Nationalmuseum, Munich*, p. 211, fig. 266, and there attributed to a Florentine sculptor under the influence of Cellini. Other examples without the panther are recorded; for example, Planiscig, *Die Venezianische Bildhauer*, p. 304, fig. 320.

46 A BRONZE GROUP OF BELLEROPHON AND PEGASUS, the hero wearing antique armour and a plumed helmet is astride the prancing winged horse which is supported by a tree-trunk beneath the girth, with black lacquer and brown natural patina, 8in., on ebony stand, *Florentine, first half of 17th century*

- ** Exhibited at Winnipeg Museum.
Exhibited at J. B. Speed Art Museum, Louisville.
Exhibited at Pensacola Florida Museum.

[See ILLUSTRATION]

47 A BRONZE FIGURE OF CHRIST THE REDEEMER, standing wearing a flowing loin cloth, he is bearded and walks forward with his weight resting on his left foot, his right hand held forward in benediction, the muscular structure of the body well indicated, with brown natural patina, 9in., green marble base, 16th century, *School of Andrea Sansovino*

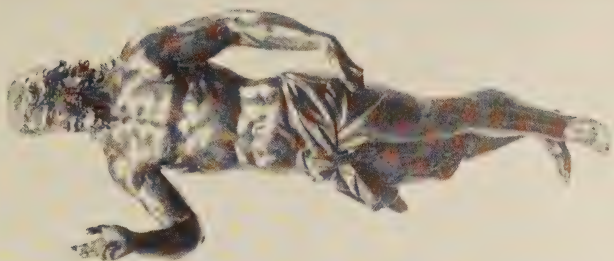
- ** From the Oscar Hainauer collection, Berlin, catalogue no, 97.

[See ILLUSTRATION]

48 A PADUAN BRONZE FIGURE OF A SATYR, standing as if dancing, with his right hand raised above his head which is bearded, his goat's legs covered in shaggy hair, the bronze with a golden brown natural patina and with traces of gilding, 7 $\frac{3}{4}$ in., on marble stand, *early 16th century, School of Andrea Riccio*

- ** Exhibited at Winnipeg Museum.
Exhibited at Kansas Museum.
Exhibited at J. B. Speed Museum, Kentucky.
Planiscig devotes a chapter of his book *Andrea Riccio* to the satyrs of this master and his School, pp. 327-361. Compare especially figs. 399-404.

[See ILLUSTRATION]



47



46



48

49 A BRONZE BUST OF ST. SUSANNA with head turned three-quarters to sinister and gaze downwards, her hair bound at the back of her head, she has a compassionate expression, a loose cloak is thrown over her bodice which, like her hair, shows evidence of chiselling, the bronze with dark brown lacquered patina, $7\frac{1}{2}$ in., on later circular bronze socle and square marble plinth, 17th century, School of François Duquesnoy, called *Fiammingo*

** From the collection of Oscar Huldchinsky. See *Catalogue*, Berlin, 1928, no. 102, pl. LXIV.

This bust is a reduced adaptation from Fiammingo's most celebrated work, the full length marble statue of St. Susanna in the church of Santa Maria di Loreto, Rome.

Another example is illustrated by Planiscig, *Catalogue of Bronzes in the Kunsthistorisches Museum, Vienna*, p. 215, fig. 342.

50 A WELL MODELLED BRONZE TERM by *Annibale Fontana*, in the form of a bearded old man with gaze downwards and to dexter, his right hand stretched across his body to hold a corner of a cloak over his left shoulder, his left hand supporting the other end of the cloak which masks the transition of the body to a square pedestal, with stepped base, dark black patina, 22 in., c. 1580

** A closely similar bronze is in the Metropolitan Museum of Art, New York.

51 AN ATTRACTIVE BRONZE INKWELL OR SALT in the form of a melusine seated with her twin fish tails coiling round the sides of the circular bowl, the front of which has a *stemma*, an ox with in chief a mill-wheel and a mullet, the upper part of the melusine's body nude, she clasps two scrolls which project from the lip of the bowl, on her head is a helmet, the bronze with dark brown patina, 5 in. long, $5\frac{1}{4}$ in. high, on velvet-covered stand, second half of 16th century, probably Venetian

** For similar inkwells see *J. P. Morgan Collection, Catalogue of Renaissance Bronzes*, vol. 2, p. 38; also *Catalogue of Sculpture in the Wallace Collection*, p. 87, pl. 21; examples holding guitars are in the Salting Collection in the Victoria and Albert Museum; and in the former Foulc Collection, Paris, illustrated by Bode, *Italian Bronze Statuettes*, vol. II, pl. CLXIX.

52 A VERY FINE AND LARGE BRONZE FIGURE OF PEACE by *Tiziano Aspetti*, symbolised as a young woman extinguishing a flaming torch on a helmet at her feet, she stands with her head and gaze to her right, her hair arranged in loose curls and tied in a coif, she is encircled by a clinging dress, leaving her right breast bare, her right hand is thrust forward holding the end of the torch, her left hand is held out behind her, the bronze with finely worked surface, partially covered by a dark brown lacquer, 20½ in., on square Belgian marble base, *Venice, second half of 16th century*

** Exhibited at the J. B. Speed Art Museum, Louisville, Kentucky.
Exhibited at Winnipeg Art Gallery.

[See ILLUSTRATION]

ORIENTAL RUGS AND CARPETS

The Property of M. K. Aricanli, Esq.

53 A FINE CUT-SILK KASHAN PRAYER RUG woven for presentation to a Shah, the gold thread field centred by a purple and pale blue urn from which spring ivory branches with red and white flowers centred by a crimson, green and white crown admired by birds-of-paradise with mythical beasts in the white spandrels, inscription panels at either end, enclosed by two grey rosette and nightingale borders and a gold thread border with pale blue and crimson medallions with birds and flowering branches, 6ft. 6in. by 3ft. 11in.

** Presented by the Royal Family in about 1917 to a lottery which was won by the Ottoman General Consul, grandfather of the present owner.

[See ILLUSTRATION FACING PAGE 21]





Various Properties

54 A KASHAN SILK PRAYER RUG, the cream field centred by a crimson urn of flowers flanked by entwined flowering branches and with birds in red and blue, within a wine red *herati* border, the flowers spaced by storks, 6ft. 7in. by 4ft. 1in.

55 A small Charles X Aubusson Carpet brightly coloured and partly in metal thread, the dark maroon ground with arabesque medallions in black and red and scrolling branches bearing blue, pink and brown flowers, 10ft. by 6ft. 11in.

56 A SMALL AGRA CARPET, the slate blue field with four rows of exotic flowerheads in yellow, white and red divided by lilies and palmettes, within a red and gold lotus border, 11ft. 7in. by 8ft.

The Property of a Gentleman

57 AN AUBUSSON CARPET, the wine red field centred by a large ivory medallion edged with sepia and blue leaves and centred by a large bunch of summer flowers, chiefly in shades of white, green and pink, within a broad frame pattern border in ivory, sepia and pink, the corners and sides with swags of flowers, 20ft. 10in. by 16ft. 10in.

Various Properties

58 A KIRMAN CARPET of fine quality, the crimson field centred by a flower-filled multi-coloured pole medallion, the remainder of the field woven with small pale and dark green branches with numerous blue and pale green flowers and enclosed by a dark red border with medallions of flowers including unusually well drawn pink and dark red roses, 15ft. 2in. by 11ft. 5in.

59 A FINE KASHAN CARPET woven with a vase of exotic pink, green, blue and brown palmettes and flowerheads on a rich red ground and enclosed by yellow and sea blue flower-filled narrow borders and a broad royal blue lotus border, 15ft. by 11ft.

60 An Agra Carpet, the field centred by a large lobed dark blue medallion enclosing pink scrollwork, the ends with palmette medallions in blue and white, enclosed by a white floral meander border and a crimson lotus border, 13ft. 8in. by 10ft. 5in.

The Property of Lady Elizabeth Oldfield

61 AN AUBUSSON CARPET, the pale chestnut field centred by a lobed yellow and red medallion, the remainder with multi-coloured tulips and branches of pale blue and pink flowers, some tied with ribbons, within a broad turret border, chiefly in red, yellow and pale blue, each panel bearing multi-coloured flowers, 13ft. 11in by 13ft. 6in.

The Property of a Gentleman

62 AN ATTRACTIVE AUBUSSON CARPET, the pale green field centred by an ivory flower-filled medallion surrounded by a garland of roses, anemones and poppies, chiefly in shades of red, blue and green, within a frame pattern border in claret and sepia with floral medallions and ivory acanthus leaves, 14ft. 5in. by 12ft. 10in.

TAPESTRIES

The Property of Walter Nordahl, Esq.

63 TAPESTRY PICTURE. An attractive small Louis XV Panel woven with a sepia and gold gadrooned urn standing on a marble table and holding a profusion of summer flowers including poppies, carnations, tulips and lilies, the colouring chiefly in tones of ivory, buff, blue and pink, contained in a moulded 18th century giltwood frame carved with leaves, 2ft. 11in. high by 2ft. 1in. wide overall

Another Property

64 AN ATTRACTIVE LATE 17TH CENTURY SWISS NEEDLEWORK HANGING worked with small rectangular panels in polychrome silks and wool, chiefly in satinstitch and chainstitch on a dark blue twill ground, well drawn with a large variety of amusing and imaginative subjects, including a cupid holding Jove's eagle on a chain, a pelican in piety, a French partridge, a monkey in a yellow coat and many other birds and animals, some in the branches of trees, the remainder divided by panels of daffodils, tulips, crown imperials, fritillaries and harebells, many of them secured by knotted ribbons, 6ft. 5in. high by 13ft. 4in. wide, probably made from bed hangings



The Property of Mrs. B. Oppenheimer

65 A LOUIS XV AUBUSSON TAPESTRY, *Country Pursuits*, in the centre in a field bordered on one side by a fountain and with a wooden bridge in the background, children are playing at 'pick-a-back,' two of them dressed in scarlet coats, others in blue and gold, to the left a girl in a blue and red dress, a dog at her side is watching them and to the right another group, including a boy with bagpipes at his side, are sitting near sheep, in the foreground and at the sides, columbine, poppies and fox-gloves, against a pale yellow sky are seen groups of gold and grey trees, 7ft. 2in. by 12ft. 11in.

The Property of Colonel M. J. Thompson, dec'd.

66 AN ATTRACTIVE PAIR OF LOUIS XVI AUBUSSON ENTRE-FENÊTRE PANELS with scenes from the *Country Pursuits* series, of fresh colouring and with unusually attractive four-sided borders formed of clusters of poles bound by blue ribbons and entwined with garlands of mixed flowers; in one a dog is dancing to strains of the bagpipe played by a boy in rose-coloured coat and cream breeches seated on the bank of a lake, and in the other two boys are flying a kite, a château seen on the banks of a stream, 7ft. high by 4ft. wide and 7ft. high by 3ft. 9in. wide, one panel signed M.R.D.

[See ILLUSTRATION]

The Property of Madame La Vicomtesse de Mauduit

67 A FINE SET OF FOUR LOUIS XV TAPESTRIES signed *F. Glaize* and woven with pastoral scenes, all with a high proportion of silk and of unusually clear pale colouring;

(a) A Pastoral Scene. In the foreground a group of sheep are being herded by a boy in green trousers and mushroom pink jacket, beside them a woman, a basket on her arm, walking with a stick, carries a baby slung across her back, behind them a peasant in pale blue coat rides beside a huntsman, two hounds beside them, to the right stands a partly cut corn-field and behind, woods, hills and a lake stretch away to distant mountains, within a narrow gold and snuff-coloured rococo shell- and scroll-work border, 15ft. 6in. by 16ft. 11in.

(b) A Cattle Scene. Across a sandy river bank four men in green and beige coats, one mounted and another leading a child by the hand, drive four bullocks, behind to the right sandy cliffs capped by trees and to the left stretches away a landscape similar to the preceding panel and enclosed by an identical border, 15ft. 6in. by 16ft. 11in., signed *F.G.*

(c) A Skating Scene after *Isaac Ostade*, in the foreground men are fixing their skates, another is pushing a basket in a sledge, while behind them men in fur hats stand talking in groups and another is feeding a horse, to the right stand cottages and granaries and to the left, the colouring chiefly in pale blue, yellow and grey, within an identical border, 15ft. 8in. by 8ft. 6in.

(d) A Shipping Scene, in the manner of *van Drielst*, in the foreground a barge, pennants flying, is making ready to leave the shore, against which is moored a small covered boat, at the other side of the water is a typical Dutch seaport, beneath a windy sky in shades of blue, ivory and grey-green, enclosed by an identical border, 15ft. 8in. by 8ft. 8in., signed *F.G.*

** François Glaize, a French weaver, is discussed by Göbel, part III, vol. 3, p. 250, where special mention is made concerning his use of limpid, pale colours. It appears that he was invited to Poland by the Archbishop Andreas Stanislas Kostka Zahiski, worked at Warsaw until 1788 and then moved to Krakow.

According to tradition the present tapestries were woven for Stanislas Leczinski, King of Poland, and were taken by him to his new place in Nancy; they were later found in the Archbishop's palace in that town and were subsequently brought into the family of the present owner by the Marquis de Villeneuve-Bargemon.

FRENCH CLOCKS

Various Properties

68 An unusual Directoire Table Clock by *Arnould à Nancy*, the enamelled dial with a central ormolu alarm dial, the arched brass case engraved with trophies of love and war, *7in. high*

69 A LOUIS XV BRACKET CLOCK by *François à Paris*, with an enamelled dial and finely pierced and chiselled hands, contained in a cartouche-shaped case inlaid with red, white, yellow and puce flowers with green leafy branches on a brass ground and well mounted with pierced rococo ormolu, with an ogee-shaped matching bracket similarly inlaid and mounted, *Clock 2ft. 8in. high, Bracket 1ft. 3in. high* (2)

** Antoine François was Master from 1766 to 1789. Baillie records a very fine vase clock by him.

70 An attractive Directoire ormolu Table Clock by *Ch. Le Comte à Paris*, the movement inset in a vase, on one side a bas-relief of the Discobolus and with another discus thrower at the other side, the base with a band of anthemion applique, with lion-paw feet and with an arcaded gallery at the top, *11in. high*, an ormolu basket of muslin marguerites in the top and a glass dome

** Charles Le Comte was Master from 1785 to 1789.

71 A SMALL LOUIS XV ORMOLU TABLE CLOCK with an enamelled and engraved ormolu dial and a watch movement by *Martinot à Paris*, contained in an attractive and well-modelled case, the dial surrounded by flame mouldings and set in rock-work flanked by pierced branches of summer flowers, on the top is seated a Chinaman, a parasol in one hand and a monkey seated beside him, the whole raised on pierced scrolls chiselled with flame mouldings, 1ft. 1in. high

72 A LOUIS XVI MANTEL CLOCK in ormolu, bronze and marble, the circular movement inset in a ballon-shaped column flanked on one side by Venus standing on a cushioned stool and at the other by Cupid, supported by clouds and both of them arranging a basket of flowers and grapes, the rectangular plinth with rounded ends and inset with bas-reliefs of putti, 1ft. 3½in. high

The Property of Mrs. de Schonberg

73 A LOUIS XVI MANTEL CLOCK, the movement set on a column and surmounted by Jove's Eagle flanked by bronze figures of a youth and a girl reading seated on the rectangular white marble base with rounded ends and with ormolu mask and amorini appliques, 1ft. 9in. high by 2ft. 3in. wide

** A very similar Clock is illustrated by Britten, p. 219, pl. 148.

The Property of a Lady

74 A SMALL LOUIS XV ORMOLU CARTEL CLOCK, the circular enamelled dial signed *Bunon à Paris*, with pierced and engraved ormolu hands, contained in a rococo cartouche-shaped case with pierced grille panels and flame mouldings at the sides, the apron with flowers and scrolls, the cresting pierced with similar motifs, 1ft. 4in. high, stamped with the crowned "C"

** The crowned "C" poinçon was in use between 1745-1749.

The Property of the Rt. Hon. the Earl of Uxnes

74A A LOUIS XV BOULLE BRACKET CLOCK, the case stamped *F. Goyer*, the ormolu and enamel dial signed *Etienne Le Noir, London*, and the movement with verge escapement and engraved back-plate signed *Coulon, London*, contained in a cartouche-shaped case inlaid with red, green and mother-o'-pearl flowers on a brass ground and well mounted in rococo ormolu chiselled with cabochons, flame-mouldings and "C"-scrolls and surmounted by a girl in Roman costume, and with a matching ogee-shaped bracket, 3ft. 2in. high, stamped with the crowned "C" (3)

** The crowned "C" poinçon was in use between 1745-1749.

Charles Coulon worked from 1743 to 1768.

François Goyer was received Master in 1740 and confined his output to clock cases.

The Property of the late G. R. S. Barrach, dec'd.

75 A LOUIS XVI MANTEL CLOCK by *Cronier à Paris*, the movement supported on a fluted column with corbel sides and surmounted by a pair of doves watched by Cupid, an arrow in his hands, on a shaped plinth chiselled with masks and flowers, 1ft. 2in. high

** Jean Baptiste François Cronier was Master from 1781 to 1793.

76 A LOUIS XVI CARTEL CLOCK by *Audibert à Paris*, the movement inset in a cartouche-shaped case, the sides heavily chiselled with leaves, surmounted by a classical urn and the apron with lambrequins centred by a female mask, 2ft. 11in. high

** Jean Pierre Audibert was Master from 1756 to 1789.



The Property of Dr. G. Weiler

77 A FINE SMALL LOUIS XV CARTEL TIMEPIECE by *J. Bte Baillon à Paris*, no. 3385, the movement contained in a cartouche-shaped case, the sides with grille panels, the cresting formed of "C"-scrolls and flowerheads chiselled in high relief and surmounted by a flame cresting leading up to a bowl of roses and anemones, 1ft. 7in. high

** Jean Baptiste Baillon, a very famous maker, was Clockmaker to Queen Marie Leszinska and later to Marie Antoinette.

[See ILLUSTRATION]

ORMOLU

The Property of A. C. Hudson, Esq., H.A.C.S.

79 A PAIR OF EMPIRE CANDLESTICKS in ormolu, modelled after the antique in the form of columns set on triangular bases above winged lions, at each corner stands a stork perched on a ram's head, the nozzles shaped as flaming torches, on *rouge royale* marble feet, 16in.

Various Properties

80 A PAIR OF CHINESE VASES mounted in ormolu as ewers, the elongated ovoid bodies with greyish crackled ostrich egg glaze, the ormolu handles formed as winged dragons with paws resting on the ormolu lip, the feet also in ormolu with pierced and chiselled leaf scrolls, *8½in.*

81 AN ORMOLU AND LACQUER INKSTAND of symmetrical scrolling outline and the black and gilt Japanese panel with a well-chiselled ormolu border and foliate "C"-scroll feet, with an ormolu mounted lacquer ink-well and pounce pot, the centre with an ormolu hand bell, *1ft. 4in. wide*

* With a label inscribed "Given to Sir Archd. Edmonstone by H. M. King Edward VII at Christmas 1907"

81A A PAIR OF LOUIS XVI ORMOLU CANDELABRA with five curved foliate branches and spirally-turned nozzles and with a centre nozzle rising from a corona, the stem chiselled with berried laurel leaves and swags of acorns and oak-leaves, and ending in scrolls standing on a bow-fronted plinth with an ormolu applique of eagle's-heads, acanthus leaves and anemones, *1ft. 8½in. high*

82 A pair of ormolu Candlesticks, the nozzles chiselled with berried foliage and one of them supported by a girl seated on a dolphin, the other by a satyr seated on a leopard, the bases chiselled with shells and pierced with scrollwork, *1ft. 2in. high*

83 LOUIS XV ORMOLU. An unusual Pair of open-work Candlesticks, the domed bases, stems and nozzles pierced with "C"-scrolls, flame mouldings, rock-work and chains of fruit, the drip-pans also chiselled with scrolls and flame mouldings, 1ft. high

84 A PAIR OF LOUIS XV CANDELABRA matching the preceding lot, each with two scrolling and entwined flowering and leafy branches chiselled with foliate clasps and centred by bees taking pollen from a group of flowers, 1ft. 4in. high, with an extra double candle-branch

85 A PAIR OF LOUIS XVI WALL CANDELABRA with chiselling of unusually fine quality, the trumpet-shaped stem supporting two outward scrolled candle-branches, the nozzles pierced with fruiting vines and with bunches of grapes hanging over the drip-pans, the lower parts formed of grapes and acanthus leaves and with crestings in the form of turtle-doves, 1ft. 8in. high

The Property of a Lady

86 A PAIR OF LOUIS XVI CANDLESTICKS in Derbyshire spar and ormolu, the nozzles in the form of urns with snake handles and resting on the heads of child bacchantes, chiselled grape-vines round their waists, the columnar bases with foliate ormolu appliques, the spar of unusual pink and emerald green colouring, 1ft. 2in. high

FRENCH FURNITURE

Various Properties

87 An early 19th century Bureau Plat stamped *Befort Jeune*, the brass rimmed rectangular ebony top with a bouille border, brass rimmed, with three drawers in the frieze and the cabriole legs headed by large ormolu female mask mounts, ending in lion-paw *sabots*, 6ft. 6in. wide

** Befort was working in the Bouille workshops in 1824 and 1825.

88 MINIATURE FURNITURE. An attractive Louis XV Commode of unusually fine quality, with two drawers in the bombé front and inlaid similarly to the moulded top and bombé sides with sprays of black-stemmed flowers on a tulipwood ground within pearwood and purpleheart borders, with ormolu handles and apron mount and the corner mounts continuing to the *sabots*, the back with a quartered panel of kingwood, 1ft. 3in. wide

89 A Louis XVI small Commode containing three drawers in quartered tulipwood crossbanded in purpleheart and with fruitwood bandings, with canted corners and short hipped cabriole legs, the apron and escutcheons with ormolu mounts and with a white marble top, 2ft. 8in. wide

90 An Empire Armoire in finely-figured mahogany with a mirror door enclosing a long drawer and with two more drawers below, with pilaster sides headed by ormolu capitals chiselled with leaves, the apron with an ormolu applique with an anthemion and peacock, with similar motifs heading the columns on the corners, centred by an applique of Juno attended by putti, 6ft. 8in. high by 3ft. 6in. wide

91 A Louis XV walnut Armoire of well-figured wood and the arched doors with three symmetrical fielded panels, the sides similarly panelled and with elaborately pierced steel mounts, *approximately 8ft. 4in. high by 6ft. wide*

92 A PAIR OF LOUIS XVI BERGÈRES, the white and gilt arms with rounded backs carved with rose-spray crestings, the scrolled arm-handles with spirally-moulded supports, bow-fronted seat rails and fluted and tapered legs

93 LOUIS XVI SEAT FURNITURE. A small Canapé and a Pair of Chairs en suite, the back and the seat of the former covered in Beauvais tapestry woven with flowers on a pale blue ground, the seats of the chairs similarly covered and with lyre-shaped backs, on reeded and tapered legs, *Canapé 3ft. 6in. wide* (3)

**
* Formerly at Broadlands, Hampshire, in the collection of the Countess Mountbatten of Burma.

94 A Louis XVI provincial Bureau à Cylindre in tulipwood and mahogany, the roll front enclosing small drawers, with three small drawers below and a leather-covered tulipwood slide above the frieze drawer, ormolu mounted, *2ft. 4in. wide*

95 LOUIS XVI FAUTEUILS. A set of four giltwood Fauteuils with moulded oval backs, fluted arms with reeded in-curved supports, bow-fronted seats and tapering legs (4)

96 A LOUIS XVI FAUTEUIL of attractive form, with a moulded oval back headed by a spray of roses, the arms with foliate handles and curved and fluted supports, the serpentine-fronted seat with baluster legs

97 BOULLE TORCHERES. An interesting Pair of ebony and ormolu Candle-stands, the chamfered and tapered shafts inlaid in cut-brass and pewter and surmounted by circular *verde antico* marble tops raised on the tails of dolphins, the scroll legs with ormolu masks and bosses, 4ft. 8in. high

98 A GILTWOOD LANTERN of hexagonal form and the inward-sloping uprights carved with winged terms, the cover with pierced shells and scroll finials, the pendant carved with lotus leaves, 3ft. 9in. high, early 19th century, probably Spanish

99 A PAIR OF CONTINENTAL CHANDELIERS with scrolled gilt-metal frame-work, each supporting twelve candles with corona-shaped foliate drip-pans, the whole hung with chains of glass beads and spherical pendants, 3ft. 6in. high, early 19th century

100 BOIS CLAIR. A small Writing Table in richly-figured bird's-eye maple bordered and inset with panels of cut-brass on rosewood, the rectangular top with a chiselled gilt-metal border, the frieze drawer with a leather-lined slide and fitted with writing materials, on lyre-shaped end-supports and trestles joined by a pole stretcher, 2ft. 5in. wide, early 19th century

The Property of Astrop Estates, Ltd.

REMOVED FROM ASTROP PARK, NORTHAMPTONSHIRE

(SOLD BY ORDER OF THE TRUSTEES)

101 A LOUIS XVI GILTWOOD MARQUISE, the back centred by a pierced carving with a wreath of summer flowers and continuing in a bead-and-petal moulding and curving round at each side to the low scrolled arms carved with acanthus leaves, with a concave-fronted seat rail similarly carved to the back, raised on tapered and fluted legs, 4ft. 3in. wide

102 AN EMPIRE MAHOGANY COMMODORE with a rectangular black fossil marble top and with three long drawers with lion-mask and loop handles, flanked by pilasters with bronze female Egyptian girl heads, raised on short claw feet, the back stamped on one side ER VII beneath a crown and at the other side BEP beneath a crown, 4ft. 2in. wide

** The first stamp is an inventory mark used for the property of King Edward VII.

103 A LOUIS XVI GILTWOOD STOOL, the stuffed top of violin shape with rounded ends and concave sides, the seat rail carved with *entrelac-de-rubans* interrupted by paterae, the cabriole legs headed by rams' heads, 3ft. 2in. wide

104 A PAIR OF LOUIS XVI BERGÈRES, the tall arched backs, seats and loose-cushion seats covered in plum-coloured velvet, with moulded grey-painted frames, scrolled arms with in-curved supports, serpentine-fronted seats and fluted tapering legs

The Property of Mrs. de Schonberg

105 A PAIR OF EMPIRE MAHOGANY STOOLS, the "X"-shaped arms with handles terminating in carved gilt swans'-heads, the seat rails with ormolu anthemion appliques and the rectangular seats covered in green and gold silk brocade, 2ft. wide

** These stools, together with the furniture in the following four lots, have been on exhibition at the Royal Pavilion, Brighton from the summer of 1959 until removed for sale.

106 AN EMPIRE CHAISE LONGUE in two parts, the deep bergère with out-scrrolled back and reeded mahogany arms ending in dolphin's head handles and with sphynx supports, on tapering legs, the bow-fronted foot-stool with ormolu appliques and tapering legs, parcel-gilt, 5ft. 9in. wide overall

107 AN EMPIRE MAHOGANY GUÉRIDON with a square *vert-des-alpes* marble top within an ormolu lotus leaf border, raised on four cupid's-bow legs with ormolu mounts ending in claw feet, joined by two concave-sided stretchers, 2ft. 7in. high by 1ft. 9in. square

108 A SMALL EMPIRE MAHOGANY BOOKCASE with a veneered top, the frieze with an ormolu grape-vine and leaf moulding, with shelves enclosed by a mirror-fronted door flanked by pilasters with ormolu capitals, 2ft. 11in. wide by 3ft. 4in. high

109 A FINE EMPIRE MAHOGANY CABINET by *Jacob D. rue Meslée*, with a rectangular *marbre Ste. Anne* top, the frieze centred by an ormolu mask flanked by swans, flowerheads and leaves of fine quality and with shelves enclosed by a pair of doors, with scroll and lotus leaf ormolu mouldings and centred by classical vase appliques, the sides and apron appliqué with ormolu roses, 3ft. 11in. wide by 3ft. 9in. high

** François-Honoré-Georges Jacob-Desmaltre (1770-1841), signed his work "Jacob D., rue Meslée" between the years 1803-1815. He is celebrated for the fine quality of his cabinet making, the ormolu of which was often produced by Thomire.

The Property of a Gentleman

110 AN EARLY LOUIS XV BOOKCASE in kingwood and purpleheart, the front with a pair of shaped doors with grille panels in the upper part and veneered with quartered panels of floral marquetry below, the sides similarly inlaid and with fine ormolu mouldings, the corners pierced with flowers and strap-work, the door also chiselled with flowers and foliate clasps, the lock contained inside the door and with a finely chiselled ormolu facing and the doors veneered on the inside, *stamped Cressent (the signature preceded by a monogram for J.M.) and with a fleur-de-lys and a crown above interlaced L's*, 5ft. 8in. high by 4ft. 6in. wide (possibly re-veneered at a later date)

The Property of a Gentleman

111 A LARGE SUITE OF NEEDLE-COVERED FURNITURE signed *I. Bonneels* and comprising six Fauteuils, ten single Chairs and a Canapé, the cartouche-shaped backs painted grey and carved with giltwood scallop-shells and foliate clasps, the serpentine-fronted seat rails similarly carved, covered in an attractive silk needlework with panels of roses, tulips and bell-flowers on an ivory ground within terra-cotta borders hung with chains of summer flowers and laurel leaves (17)

The Property of Mrs. E. R. Brigham

112 DECORATED FURNITURE. A Pair of Cabinets painted with medallions in the style of George Hamilton, within leaf and flower borders, within gilt mouldings, the centre parts formed of mid-18th century encoignures with concave-fronted "wings" at each side enclosed by gilt-metal grille doors, 3ft. 4in. wide

113 An interesting Louis XVI Table Mirror, the frame formed of panels of earlier Japanese lacquer in gilt, silver and mother-o'-pearl on a black ground, the cresting with a panel of Takamakiye lacquer painted with a mon, with a narrow chiselled gilt-metal framing and an outer metal border pierced with scrolls, 2ft. high by 1ft. 5in. wide

114 A Pair of Venetian Wall Mirrors, the plates engraved with classical figures and the giltwood frames carved with leaves and flower-heads and the crestings with portrait bust medallions, 3ft. 7in. high by 1ft. 11in. wide

The Property of a Gentleman

115 CHINESE LACQUER FURNITURE. A Side Table of elongated half-moon shape, the *tête de nègre* top attractively painted with quail and flowers in vermillion and gilt, and the vermillion stand painted with flowers, 4ft. 1in. wide

116 CHINESE LACQUER FURNITURE. A cinnamon lacquer Coffee Table, the top with three panels painted with a group of boys, flowers and birds on a diapered ground, with a pierced frieze and moulded legs decorated with peonies and other flowers, 4ft. 2in. wide by 1ft. 5in. high

117 CHINESE LACQUER FURNITURE. A Pair of small Armoires, the doors with a rose decoration of figures, hillocks and a pavilion in colours on a black ground, with diapered borders, the sides with prunus and butterflies, 4ft. 4in. high by 2ft. 11in. wide

118 CHINESE LACQUER FURNITURE. A Pair of semi-circular Side Tables painted with flowering branches and stems in soft colours on a vermillion ground, with shaped frieze and the legs with pierced fret brackets, 2ft. 10in. wide

The Property of a Gentleman

119 A fine Japanese Lacquer Cabinet formed with a series of open shelves, curved-fronted, cupboards and a small pair of cupboard doors led up to by a staircase containing three drawers, with open columnar sides, the low stand with three drawers, decorated with panels of landscapes, animals and with leaf scrolls and *mons* in gold, black and coloured lacquer, 7ft. 5in. high by 4ft. 3in. wide, 19th century

The Property of the Rt. Hon. Lord Cottesloe

120 PAPIER PEINTE. An attractive early 19th century paper Screen of three folds, with a Louis XVI château seen across a lake and in the foreground ladies and gentlemen boating, fishing and walking, *each fold* 2ft. 7in. wide

The Property of a Gentleman

121 A PAIR OF LOUIS XV TAPESTRY-COVERED FAUTEUILS of generous proportions and with carved giltwood arms, the cartouche-shaped backs carved with leaves and roses and the serpentine-fronted sides carved with similar motifs and with anemones at the head of the cabriole legs, the backs, arm-pads and seats covered in panels of Beauvais tapestry with scenes from the Fables within attractive floral borders, the colouring chiefly in ivory, shades of green and red

The Property of Brigadier Robert Tilney

122 ITALIAN SIDE TABLES. A Pair of giltwood Tables, the supports in the form of crouching youths with naturalistic trees behind them and each with his arms upraised to support an oval *verde antico* marble top, 3ft. 7in. wide, the figures 17th century, / 18th century

The Property of the late G. R. S. Darruch, Esq.

123 A LOUIS XVI low Screen of four folds, each with a panel of contemporary silk needlework with floral and geometric motifs in chenille and other stitches on a gold ground, the narrow giltwood frame carved with flowerhead mouldings, 4ft. 8in. high, each fold 1ft. 7in. wide

124 A LOUIS XVI PETITE COMMODOE with three small drawers inlaid with sprays of flowers on fruitwood banded with tulipwood, the shaped top and the sides inlaid with classical urns in pearwood and stained woods, the corners with ormolu laurel garland mounts and the legs with rectangular ormolu sabots, 1ft. 7in. wide

The Property of
The Dowager Countess of Pembroke and Montgomery, C.B.E.
(REMOVED FROM WILTON HOUSE)

125 A small Régence Console Table, the giltwood stand with a pierced and shaped frieze centred by a Trophy of Love and flanked by scrolling leaves and flowers, the scrolled legs beginning and finishing in volutes, the latter scrolls being joined to the legs by pierced sprays of foliage, now with a japanned chinoiserie top, 2ft. 5in. wide

The Property of Mrs. Yvonne Merriman

126 AN EARLY LOUIS XV COMMODOE of slightly bombé form and comparatively small size, containing two drawers veneered with shaped panels of walnut within tulipwood bandings, the curved sides similarly treated, with ormolu rococo and foliate handles, escutcheons, side-mounts and *sabots*, with a mottled pink and putty-coloured marble top, 3ft. wide by 2ft. 1in. deep

The Property of a Lady

127 A LOUIS XV TULIPWOOD *POUDREUSE* with a quartered and crossbanded top, the centre rising to reveal a small well and with deeper wells at either side, the frieze veneered *à quarte faces* with panels of flowerhead trellis on a sycamore ground and with two drawers and a gilt-tooled leather-covered slide, with rococo ormolu escutcheons and corner mounts, the cabriole legs ending in *sabots*, 2ft. 8in. wide

The Property of a Lady

128 A PAIR OF LOUIS XV STOOLS of comparatively small size, the stuffed serpentine tops covered in grey-blue velvet with gilt nailing, the giltwood frames carved with foliate cabriole legs and the shaped seat rails overlapped with leaves and centred by flowerhead paterae, 1ft. 4in. wide

The Property of Walter Nordahl, Esq.

129 A LOUIS XV *MARQUETRY PETITE COMMODE* signed in two places, *Delorme*, JME and *C. Wolfe*, JME, containing three small drawers and the sides of slightly *bombé* form, with a serpentine top and slender tapered cabriole legs finishing in ormolu scroll *sabots*, the top, sides and drawer fronts attractively inlaid in stained and other woods with sprays of flowers on panels of tulipwood bordered with kingwood, 1ft. 3in. wide

** Christophe Wolff was received Master in 1755.

Adrian Delorme was received Master in 1748.

130 A LOUIS XV MARQUETRY PETITE COMMODE signed *R. Lacroix* JME, with three small drawers and the serpentine top attractively inlaid with a vase holding scrolling flowering stems, the sides and drawer fronts with similar sprays of flowers and the back with a shaped panel of chevron-pattern tulipwood, with slender cabriole legs joined by a marquetry stretcher and finishing in ormolu *sabots*, the whole crossbanded in well-figured kingwood, 1ft. 6in. wide

** The celebrated ébéniste Roger Vandercruse (called La Croix) was received Master in 1755.

[See ILLUSTRATION]

The Property of the late James Baird McNab

131 A SMALL LOUIS XV COMMODE signed *L. Boudin* JME, the slightly bombé front with two drawers veneered with panels of tulipwood within a kingwood banding and with rococo pierced ormolu escutcheons and handles, the corner mounts continuing down the cabriole legs to the *sabots* and with a fleur-de-pêcher marble top, 2ft. 8in. wide, with a few later reconstructions

** Léonard Boudin was received Master in 1761.



The Property of the late Ernest Durren, Esq.

(SOLD BY ORDER OF THE EXECUTORS)

132 A PAIR OF LOUIS XV FAUTEUILS, the waxed beechwood frames with moulded cartouche-shaped backs headed with sprays of flowers and leaves, spirally-moulded arm-supports and slender cabriole legs; attractively upholstered in needlework designed with shaded blue flowers on a golden ground

133 A LOUIS XV SMALL COMMODE, with a slightly bombé front, one long and two short drawers, with rounded and projecting corners, tapering legs and shaped sides veneered with rectangular panels of tulipwood banded with kingwood and with ormolu handles and side mounts continuing to the *sabots*, with a black and white marble top, 2ft. 6in. wide

134 A LOUIS XVI PETITE COMMODE with one dummy and two real drawers in the frieze and one drawer at the side, veneered with quartered panels of kingwood within chequered borders and with tapering legs, 1ft. 5in. wide

135 LATE 18TH CENTURY DUTCH FURNITURE. A semi-circular Side Table of unusual type, the white marble top inset with a band of *fleur-de-pêcher*, the stand veneered with tulipwood and raised on four scimitar-shaped legs finishing in lion-paw feet and joined by a concave-shaped stretcher and curved slats of wood forming a basket, the whole overlaid with bands of gilt gesso leaves, 3ft. 2in. wide

136 18TH CENTURY DUTCH FURNITURE. A Pair of Fauteuils in Louis XV taste, upholstered in *eau-de-nil* damask, the mahogany frames with cartouche-shaped backs carved with rococo foliage, with spirally-moulded arms and handles and with serpentine seatrails and cabriole legs carved with shells at the knees

The Property of Michael Clark Hutchison, Esq., M.P.

137 A LOUIS XVI MARQUETRY SECRETAIRE Á ABATTANT, the fall front inlaid with an attractive picture of an Orangerie seen in perspective with tessellated floor and eight square tubs of orange trees and two urns of flowers set on a bureau plat in the centre; through grille windows and an open door can be seen a distant landscape with villages, the whole inlaid with a variety of woods including bois de citron, tulipwood and stained pearwood, with cupboard doors below inlaid with gadrooned vases of anemones on a kingwood ground within purpleheart borders with paterae medallions, the frieze drawer inlaid with a trellis, the sides with marquetry panels, the fall front enclosing pigeonholes and small drawers, the corners with fluted ormolu mounts hung with berried foliage and with a dark grey marble top, 3ft. 2in. wide

[See ILLUSTRATION]

The Property of a Gentleman

138 LOUIS XVI SEAT FURNITURE. A fine Set of painted Seat Furniture stamped *Pluvinet*, comprising eight Fauteuils and a Canapé, the curved oval backs with a petal moulding and the arms and in-curved supports carved with *entrelac-de-rubans* and joining the paterae above the fluted legs, the canapé with a well carved back and bow-fronted seat centred by a carving of fruiting branches secured by a knotted ribbon, two fauteuils and the canapé with loose-cushion seats, the arms painted in two tones of grey, the upholstery of the seats painted by Nicolas Zuberbuller with vases and urns of brightly coloured flowers, butterflies and many other Chinese motifs, with dust covers (9)

** Louis-Magdelaine Pluvinet was received Master in 1755. A fauteuil and canapé very similar to this suite are illustrated by Jean Nicolay in *Maîtres Ebénistes Française*, p. 378, fig. A.

[See ILLUSTRATION FACING PAGE 50]





139 LOUIS XV OAK PANELLING. A fine Boiserie formerly in the Hôtel Nicolai, Paris, comprising:

Five shaped and fielded Panels, the tops centred by cabochons carved with chains of flowers, leaves and scroll-work within moulded borders, *overall height 7ft. 6in., three of them 4ft. 3in. wide, one 2ft. 1in. wide, the last 3ft. 7in. wide*

Three Doors with overdoor Panels carved with trophies of arrows

A Chimney Mirror with divided shaped plates and a well-carved rococo frame

Eight narrow Panels carved with flowers and scroll-work at the tops and bottoms

A Bookcase with a pair of grille doors and shaped and well-carved frames (18)

** The Hôtel Nicolai was originally 43 rue de Richelieu. The room from which these panels were taken measured approximately 12ft. 6in. by 12ft. 9in., the approximate height was 8ft. The marble chimney-piece seen in the illustration is not sold with the Lot.

[See ILLUSTRATION]

The Property of Mrs. Derek Schreiber

140 A French giltwood Fire Screen, with two shaped glazed panels contained in a frame and carved with rococo shell-work and foliage, *each panel 4ft. 3in. high by 1ft. 10in. wide*

** From the Collection of Lord Clive at 45 Berkeley Square.

141 An attractive Boulle Cabinet in red tortoiseshell and inset with panels of floral cut-brass and with a pair of doors enclosing shelves inlaid on the inside and raised on an 18th Century mahogany stand with chamfered legs, pierced brackets and inlaid with chequered lines, *3ft. 4in. wide by 5ft. 9in. high overall*

** From the Collection of Lord Clive at 45 Berkeley Square.

142 A Pair of Boulle Cabinets, the doors inset with red tortoiseshell flowers on pewter branches on a brass ground and centred by large female ormolu masks, the ebonized sides with satyr masks, the canted corners also well mounted in ormolu and with black marble slab tops, *3ft. 2in. wide by 4ft. 2in. high*

** From the Collection of Lord Clive at 45 Berkeley Square.





143 A LOUIS XIV BOULLE DESK, the rectangular top inlaid with cut-brass on a tortoiseshell ground, with a variety of Bérainesque designs, the centre with a group of girls picking flowers, the sides with archers and other figures beneath canopies and amid scrolling and flowering branches, the centre of the knee-hole frieze with a cupboard and a drawer above and the bow-fronted pedestals each with three drawers all similarly inlaid to the top, raised on eight "S"-shaped legs joined by entwined "X"-shaped stretchers, 4ft. 5in. wide

** From the Collection of Lord Clive at 45 Berkeley Square.

144 AN IMPORTANT PAIR OF LOUIS XVI BOULLE VITRINES by *E. Levasseur*, of break-front form, the centres inlaid with brass foliage on a pewter ground and centred by a plume mask ormolu mount, banded in coromandelwood, the corners with finely chiselled masks, with scrolling foliage at either side on a ribbed ground, the sides with glazed doors with similar mounts and the friezes with a pierced design of finely chiselled acanthus leaves and berried husks divided by scroll-work, the panelled coromandelwood sides centred by giant flowerhead ormolu mounts, with black fossil marble tops, 5ft. 5in. wide

** Etienne Levasseur was received Master in 1767. These Cabinets are stamped 1 and 3, evidently forming part of a set. They are similar in style and quality to "The Londonderry Cabinet," fig. 390 in the Wallace Collection, also by Levasseur, the frieze and door corner mounts being identical. Two similar Cabinets are at Buckingham Palace. A somewhat similar Bookcase is listed by Lazare Duvaux (*Journal II*, p. 293, no. 2577). This was bought by the "Fermier-général" Lalive de Jully, on the 29th August, 1756, and was described as one of the principal items in the Lalive de Jully sale (Lot 258) on the 5th March, 1770. F. J. B. Watson, B.A., F.S.A., in his catalogue, p. 205, mentions these mounts as being stock examples from the workshop of André Charles Boulle.

From the Collection of Lord Clive at 45 Berkeley Square.

[See ILLUSTRATION]

The Property of Lady d'Erlanger

145 A SMALL LOUIS XVI CABINET in the manner of *J. H. Riesener*, in "plum-pudding" mahogany and of slightly break-front form, with a drawer in the frieze and a door below enclosing three tulipwood trays and a drawer with top and side locks, with a veined grey, orange and rust-red marble top of conforming shape; the ormolu mounts of superb quality and in the manner of *P. P. Thomire*, the frieze with pierced fluting dividing branches of roses, anemones, daisies, husks and a large variety of leaves, some of them matched in pairs but few of them identical, the door with a large sunburst medallion centred by a girl's head and appliqué with a crossed branch of fruiting laurel leaves, the shaped apron with a pierced foliate mount finely chiselled with acanthus leaves and centred by loops of berried leaves supported by paterae; raised on toupé feet with gadrooned mouldings and fluting filled with ormolu foliate mounts, 2ft. 6in. wide

** Probably from a design by Richard de Lalonde (circa 1735-1808), a designer who showed a preference for simple classical forms. His designs were published on several occasions by Chereau.

The mounts are typical of the finest early work of Pierre Philippe Thomire (1751-1843) and can be seen repeated on a table and also on a large vase dated 1783 in the Louvre. Identical mounts also occur on a mahogany commode in the Frick Collection, New York, and include the frieze moulding, mask and sunburst medallion and the apron mount. Similar mounts are to be found on several pieces of furniture signed J. H. Riesener. Three of these are illustrated, figs. 1, 5 and 7, pp. 397 and 8, in *Maîtres Ebénistes Français*, by Jean Nicolay, and a Commode with similar mounts in the Palais de Fontainebleau is illustrated by G. Janneau in *Les Meubles*, vol. II, p. 61. The use of "plum-pudding" mahogany and the unusual design of the cabinet are also typical of the work of Jean Henri Riesener, received Master in 1768, maker to the Crown and most celebrated ébéniste of his generation.

[See ILLUSTRATION]



The Property of a Gentleman

146 A LOUIS XV SECRETAIRE À ABATTANT in well-figured quartered kingwood crossbanded and with ormolu mouldings, the serpentine front with a writing interior enclosed by a flap and with a pair of cupboard doors below, with pierced dolphin and mask escutcheons, the rounded corners headed by winged mask mounts and the feet with a broad scrolling and foliate mount centred by shells, 3ft. 3in. wide by 4ft. 4in. high

The Property of M. G. Ambroselli, Esq.

146A A LOUIS XV SMALL MARQUETRY BUREAU PLAT by *B.V.R.B.*, the shaped ormolu-rimmed top and the sides inlaid with leafy stems within scrolling borders on a kingwood ground, fitted with a drawer at one side and a leather-lined slide in the front; the tapered cabriole legs with ormolu *rocaille* mounts at the knees and with ormolu mouldings continuing to rococo *sabots*, the slightly bombé sides with ormolu foliate appliques, signed with the initials *B.V.R.B. JME*, 3ft. 7in. wide

** Recent research has revealed that the initials BVRB stand for Bernard Van Riesen Burgh, who was received Master in 1733, most celebrated ébéniste of the mid-18th Century. Examples of his work are to be seen in the Louvre, the Victoria and Albert Museum and the Wallace Collection. His work, much of which was for Louis XV and Louis XVI, is particularly noted for its simplicity and elegance. He was employed by the Court dealer, Lazare Devaux, in whose *Livre Journal* are details of his daily sales.

The Property of George J. Gould, Esq.
OF NEW YORK CITY

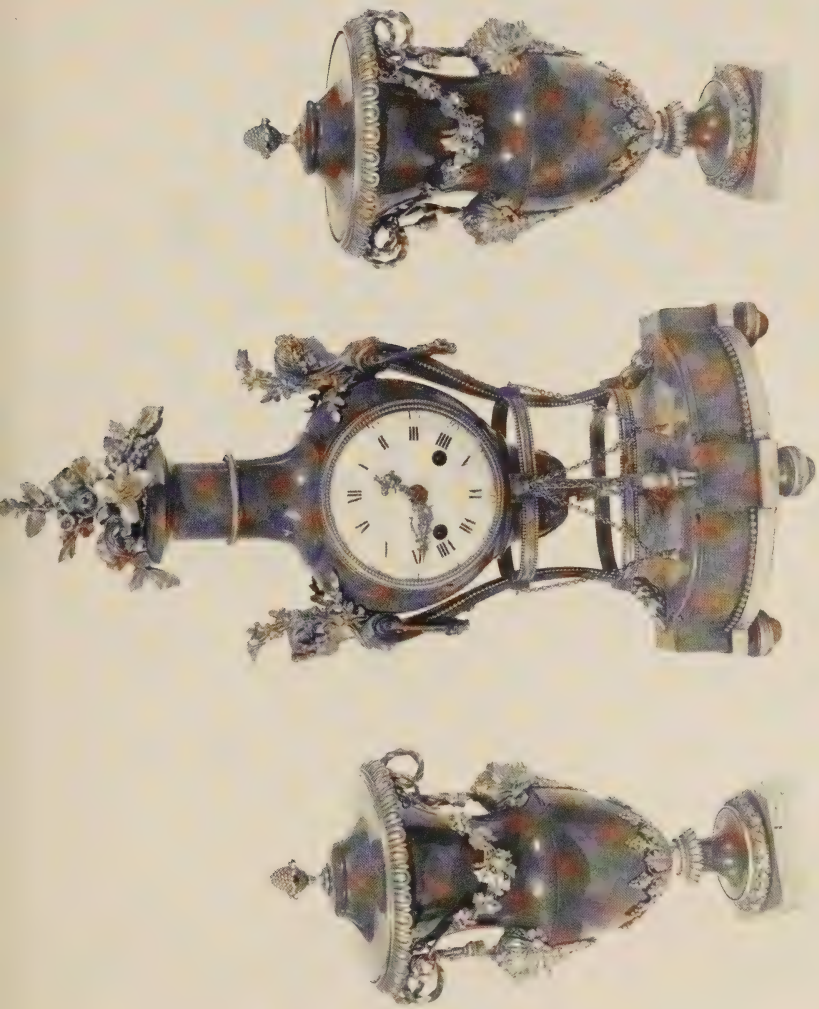
147 A LOUIS XVI ORMOLU MANTEL CLOCK by *Clerget à Dijon*, the movement with finely engraved and pierced hands, set in a short fluted column flanked at one side by *Vénus* who holds a bunch of roses which *Cupid* from the other side of the movement is attempting to seize from her, beneath him doves crouch on a quiver of arrows, the goddess is seated on clouds, a basket of fallen flowers at her feet, with a concave-fronted white marble plinth and ormolu foliate and urn appliques, 1ft. 2½in. wide

148 A VERY FINE LOUIS XVI GARNITURE DE CHEMINÉE in porcelain and ormolu in the manner of *P. Gouthière*, the Clock inset in an urn-shaped case coloured to simulate a mottled dark green stone surmounted by a finely chiselled group of roses and fruit and supported by two female terms chiselled with leaves and flowers and surrounded by leafy branches on an oval plinth; the pair of Urns with handles in the form of grotesque masks, the horns curling up to support the removable lids and hung with chains of grape-vines and tassels, the bases also finely chiselled with leaves and grape-vines, Clock 1ft. 5½in. high, Urns 12in. high (3)

**
* Pierre Gouthière (1732-1813/4), the most celebrated *ciseleur* of his day, became maître-doreur in 1758. He supplied work for the Royal Palaces until 1777 and was employed by the duc d'Aumont, Madame du Barry, the comte d'Artois and many others. He was declared bankrupt in 1788 and died in poverty.

Examples of his work can be seen in the Wallace Collection with similar mounts to this garniture, in the Louvre and many other collections.

[See ILLUSTRATION]



149 A PAIR OF LOUIS XV BERGÈRES of generous proportions, with polished beechwood frames, the cartouche-shaped backs carved at the tops with anemones and leaves, the frames well shaped and moulded, the serpentine-fronted seatrails carved similarly to the backs, the cabriole legs carved with flowers at the knees and ending in leaves, with loose-cushion seats

150 A TULIPWOOD CHIFFONIER OF LOUIS XV/XVI TRANSITION PERIOD, the front with six drawers inlaid with quartered panels and with ormolu escutcheons chiselled and pierced with fruiting laurel leaves, with canted corners, short cabriole legs, ormolu *sabots* and with a white marble top, 2ft. 1in. wide by 4ft. 3in. high

151 A LATE LOUIS XV TULIPWOOD BONHEUR DU JOUR, the super-structure with a three-quarter pierced gallery top, and shelves enclosed by a pair of doors inlaid to resemble a tambour, with two drawers in the frieze, the upper one with pen trays and a rising leather-covered slide, the front, top and super-structure banded in green-stained pearwood, the cabriole legs joined by a concave-fronted platform stretcher, the sides of the super-structure with ormolu trophies including books and musical instruments, the escutcheons chiselled with grape-vines, 2ft. 2in. wide, *part of the interior restored*

152 A SMALL LOUIS XV TULIPWOOD WRITING TABLE by I. F. Dubut JME, the rectangular top with rounded corners inlaid with a quartered panel of pale wood crossbanded and inlaid with a narrow purpleheart border, the frieze with a drawer and similarly inlaid, the cabriole legs with ormolu scroll and foliate *sabots*, 1ft. 7in. wide

** Jean François Dubut was received Master in 1760.

153 A SMALL LOUIS XVI KINGWOOD COMMODOE by C. C. Saunier JME, the front with three drawers of attractive pale colour crossbanded in tulipwood with an outer band of ormolu, ring handles and fine matt-gilt foliate mask escutcheons, the sides also outlined in ormolu, crossbanded and inlaid similarly to the front with narrow purpleheart bands, the apron with foliate mount, the corners with ormolu mounts continuing to the slightly cabriole legs and ending in scroll *sabots*, with a pink and grey marble top, 3ft, 3in. wide

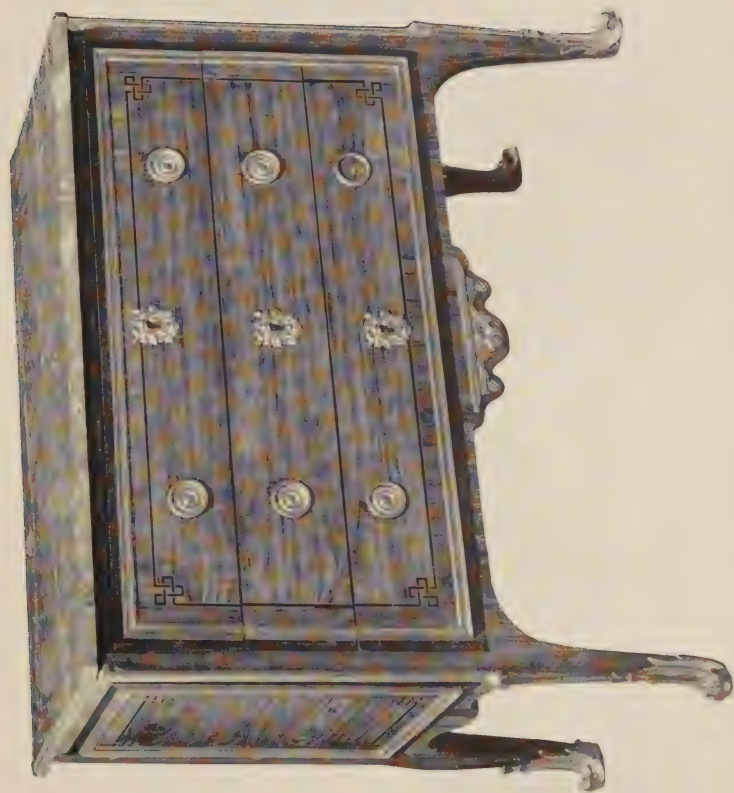
✱✱ Claude-Charles Saunier, one of the finest ébéniste of his generation, was received Master in 1752. A similar, but larger, Commode is illustrated in *Maître Ebéniste Français* by Jean Nicolay, p. 426, fig. 5.

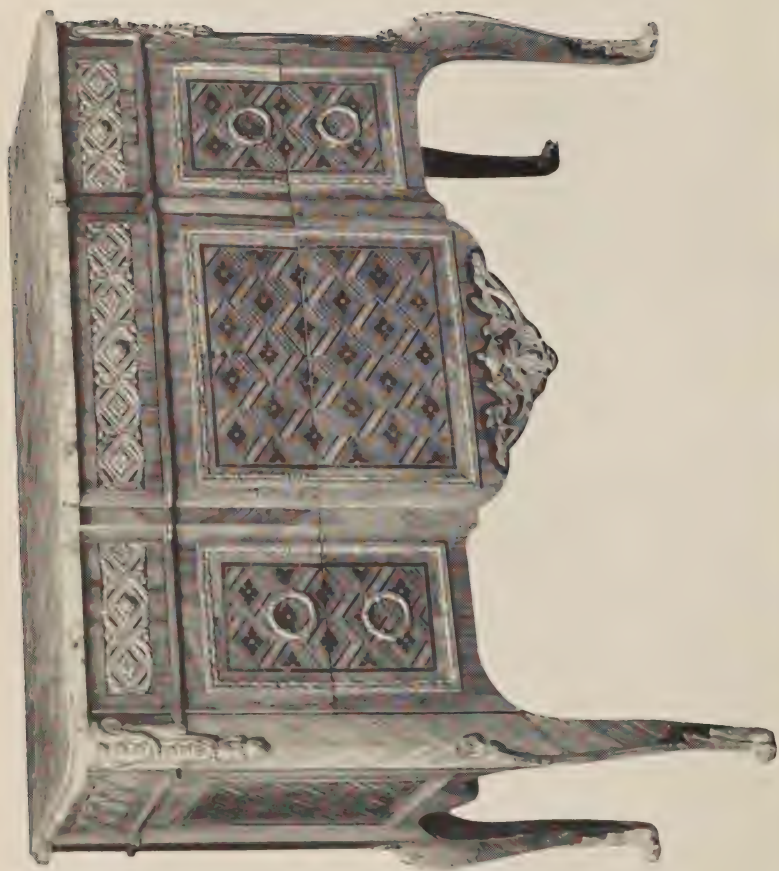
[See ILLUSTRATION]

154 A PAIR OF LOUIS XV MARQUETRY ENCOIGNURES, the shelves enclosed by a pair of serpentine doors inlaid in shaped tulipwood panels with sprays of black-stemmed flowers in natural and green-stained woods, bordered by pale yellow tulipwood and purpleheart on a tulipwood ground, the corners inlaid with shaped panels, the apron with a pierced rococo ormolu mount with ormolu *sabots* and a Breschia marble top, 2ft. 7in. wide, indistinctly signed and with the mark JME

[See FRONTISPIECE]

155 A LOUIS XVI MARQUETRY BONHEUR DU JOUR, the super-structure with a three-quarter gallery and white marble top and the centre with three drawers inlaid with a pearwood and purpleheart trophy of musical instruments on a green-stained ground within a tulipwood border, flanked by cupboards with a pair of doors inlaid with gadrooned urns on a sycamore ground; the table stand with a flap centred by an oval panel of quartered mahogany and with sprays of anemones on a sycamore ground, with a drawer in the frieze inlaid with a tulipwood and green-stained chevron design, the frieze and sides of the super-structure also inlaid and raised on tapering legs ending in ormolu blocks, 2ft. 10in. wide





156 A FINE LOUIS XVI/DIRECTOIRE MAHOGANY COMMODOE by *C. Lemarchand*, the front with three drawers with sunk panels and rectangular brass loop handles, the sides also with sunk panels, the corners inlaid with satinwood panels, raised on ormolu-mounted toupé feet, with a *marbre Ste. Anne* top, 4ft. 4in. wide

** Charles-Joseph Lemarchand, a celebrated maker, was among the last craftsmen to be received Master (1789). After the Revolution he worked on many commissions for the state. The Garde-meuble accounts of 1791 show an order of eighteen mahogany Commodes for the château of Saint-Cloud.

157 A FINE LOUIS XVI/DIRECTOIRE MAHOGANY SECRETAIRE À ABATTANT signed *C. Lemarchand* en suite with the preceding lot, the leather-lined fall front enclosing numerous satinwood-fronted small drawers, with a drawer in the frieze and cupboards below, with a *marbre Ste. Anne* top, 3ft. 5in. wide

** See footnote to the preceding Lot.

158 A LOUIS XVI PARQUETRY COMMODOE by *J. Dautriche JME*, the break-front with three long drawers, the bottom two inlaid with purple-heart paterae on a tulipwood ground, enclosed by a trellis in the same woods within foliate ormolu mouldings and with three small drawers in the frieze inset with ormolu flowerhead paterae within a matt-gilt trellis divided by flowers and leaves, the sides similarly inlaid and inset with ormolu and the rounded corners with ormolu mounts chiselled with coin-pattern, oak-leaves and acorns and the short cabriole legs with ormolu mounts chiselled with berried laurel leaves and ending in paw feet, with a Breschia marble top, 3ft. 9in. wide

** Jacques Van Oostenryk, called Dautriche, a Dutchman, was received Master in 1765. A similar Commode is illustrated in *Maitre Ebéniste Français* by Jean Nicolay, p. 127, fig. E.

[See ILLUSTRATION]

159 A SMALL LOUIS XVI MARQUETRY SECRETAIRE À ABATTANT by P. Roussel JME, with a drawer in the frieze, the fall front enclosing small drawers and a pair of cupboard doors below, the fall front inlaid with a large trophy of musical instruments, including bagpipes, a violin and tambourine, supported by a ribbon and entwined with leafy branches in natural and green-stained woods on a tulipwood ground within a shaped purpleheart border, the cupboard doors inlaid with classical urns in bois-de-citron, the sides with purpleheart borders, slightly projecting corners inlaid to simulate fluting, in tulpiwood and kingwood and with square block feet, with a *rouge royal* marble top, 2ft. 2in. wide

*** Pierre Roussel was received Master in 1745.

[See ILLUSTRATION]





160 AN ATTRACTIVE LATE LOUIS XV MARQUETRY BONHEUR DU JOUR by C. Wolff JME, inlaid *a quatre faces*, the superstructure with a pierced ormolu gallery and inlaid with an oval medallion, enclosing a fortified tower with trees and other houses chiefly in stained and natural pearwood and with purpleheart and tulipwood bandings, with a pair of glazed doors enclosing shelves, the top of the table stand inlaid with a scene of peasants standing beneath trees, with groups of houses behind them, ducks swimming on a pond, the drawer in the frieze, also inlaid with a landscape, fitted with a slide, writing and secret compartments; the sides and back of the frieze inlaid with further landscape pictures, the back of the superstructure and concave-fronted platform stretcher inlaid with trophies of musical instruments, palm bows and flowering and leafy branches, the top of the cabriole legs with ormolu mounts chiselled with berried foliage and with scroll *sabots*, 2ft. 3in. wide

**
* Christophe Wolff was received Master in 1755.

[See ILLUSTRATION]

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